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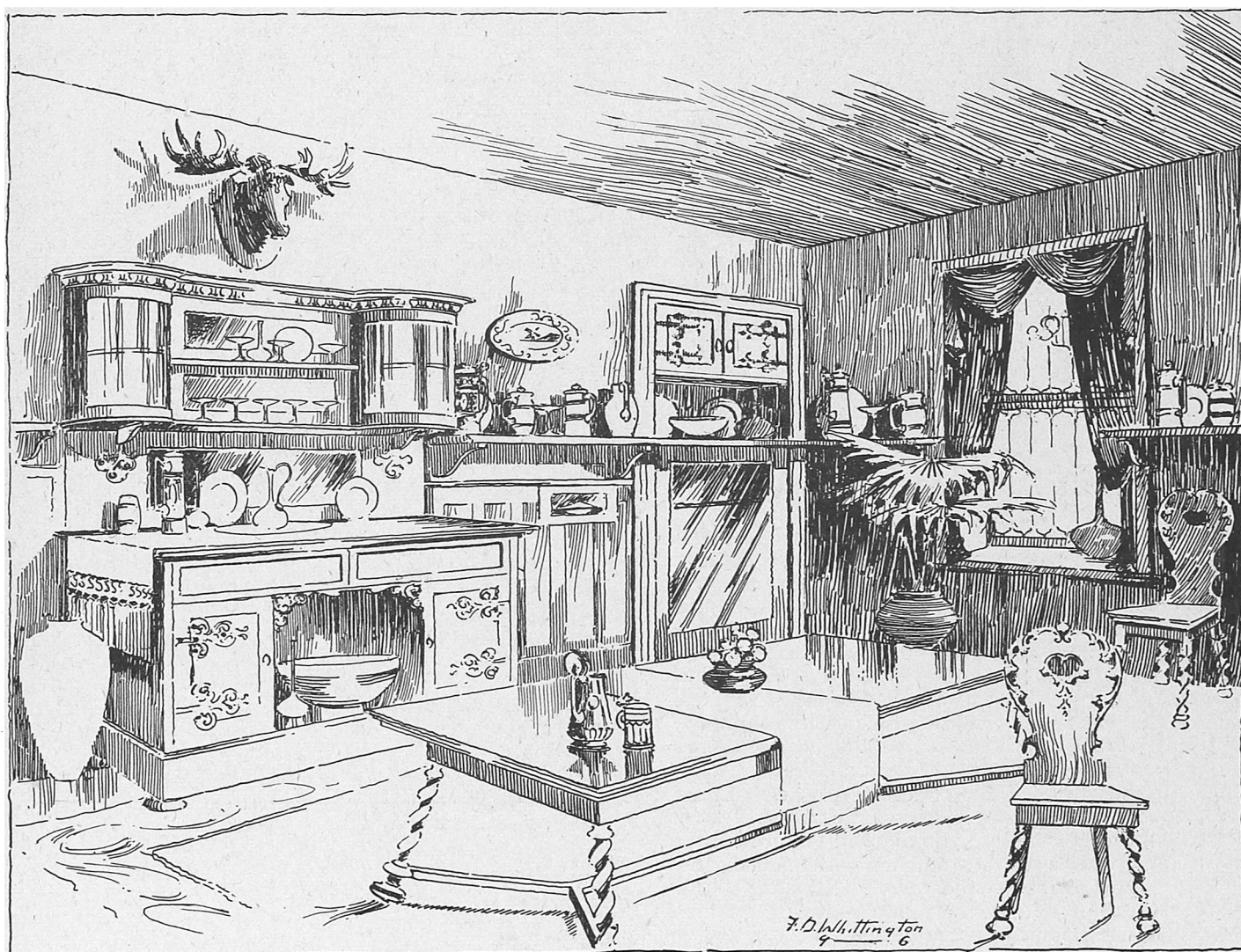
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frieze under the tops of the tables, generally effects a descending curve above the centre, and is not unfrequently carved in a bow-shaped void, which treatment has been called the "cross-bow" outline.

At the top of the uprights of the legs, at the angle of the furniture, are found bronze plaques, in which is projected from an acanthus leaf a head or bust of decidedly modern expression. A peculiarity of the decoration, about the year 1720, is the important part ascribed to monkeys disporting among arabesque carving. This became at the time as much of a "fad" and as bad in its way as the "Eastlake" craze of a more modern period.

Perhaps the two features that mark this period most distinctly, were the adoption of its peculiarity in England, under the title of the Queen Anne style, and the prominence the beautiful although frivolous Watteau school of decorative painting has held with art lovers, through all the succeeding years.

A VERY vague idea prevails as to how a sculptor works on a statue. The artist puts the conception, as nearly as possible, into a material form by the aid of clay. A plaster cast is then taken of that. By this time very deft mechanics have prepared a block of marble in the most perfect manner. Then the cast is set alongside, and, by means of square and rule and callipers, the model is copied point by point. The mass is hewn from the rock rapidly until a general outline is reached. Then the mechanic proceeds with more skill and care, and gradually reduces it until a close image of the model is reached. Then a still more skilful artisan undertakes it, and performs marvels under the artist's personal direction. At last the artist puts on the finishing touches, which gives the individuality, the excellence, the semblance of the person modeled after, or which convey the idea that the artist has fancied into creation.



A DINING-ROOM IN THE GERMAN STYLE.
DESIGNED AND DRAWN BY
F. O. WHITTINGTON.